Bread Loaf School of English 1970

Middlebury College Bulletin / Middlebury, Vermont

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Paul M. Cubeta, Director of the Bread Loaf School of English

Mrs. Kenneth Wold, Bread Loaf Secretary

Mrs. Christopher Watters, Assistant Bread Loaf Secretary

Telephone until June 30: 802–388–7662
June 30–August 15: 802–388–7946

Cover: The view from the Bread Loaf Inn

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MIDDLEBURY COLLEGE

BREAD LOAF SCHOOL OF ENGLISH

AT BREAD LOAF, VERMONT

Fifty-first Summer

July 1—August 16, 1970

The Aim The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School of English aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated and proud practitioners of a great art. The emphasis at Bread Loaf has always been upon the bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and dialogue.

For more than half a century the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions and contaminations of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a nice balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom and the examined exercise. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community, for no one can live in isolation on the Mountain.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical, and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts and the craft of writing, in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavour and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

The School The Bread Loaf School of English was organized as a distinctive school of English in 1920. Middlebury College offers no other graduate programs in English during the regular academic year.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanites are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several new buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

From July 1 until August 16, 1970, the fifty-first session of the School of English will be held at Bread Loaf. Each year over 200 students have come from all regions of the United States and from many foreign countries. Of these students 838 have taken the degree of Master of Arts.

During the last fifty years Bread Loaf can count among its faculty members such distinguished teachers and scholars as William Arrowsmith, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Kenneth Connelly, Donald Davidson, Robert Gorham Davis, Elizabeth Drew, Moses Hadas, William Meredith, Perry Miller, and John Crowe Ransom.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the Bread Loaf School of English on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor at Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt.

Admission Students are admitted on the basis of college transcripts and two letters of recommendation. All instruction is at the graduate level. Undergraduates are accepted only under extraordinary circumstances. Since the program of study at Bread Loaf can be accommodated to suit the individual needs of its students, the School does not have a prescribed set of requisites for admission. Although an excellent undergraduate record in English and strong supporting letters are the surest criteria for admission, experience has shown that students who have mediocre college records or who have majored in other disciplines may, with experience in teaching, have achieved the maturity and motivation which will assure them of distinguished records at Bread Loaf. The School of English is not prepared to permit an undergraduate transcript any final pronouncement on a candidate's potential as a teacher of English. Bread Loaf prefers to give candidates an opportunity to establish their own capabilities during the first summer. Students are accepted for one summer only and will be readmitted upon application for any subsequent summer only if there is assurance that the degree requirements can be successfully completed.

Although cancellations may make it possible to enroll some students on the waiting list just prior to the opening of the session, early applications are advised in order to insure admission and to obtain first choice of courses.

Back to the books after dinner in the Inn

The Faculty, 1969

Front (left to right) *William Sharp*, *Laurence Holland*, *Wylie Sypher*, *Rachel Trickett*, *George Anderson*, *Robert Pack*, *Edward Tayler*. Rear (left to right) *Douglas Maddox*, *David Armstrong*, *Julian Moynahan*, *Joel Dorius*, *John Nims*, *Paul Cubeta* (*Director*), *Paul Gray*

An application form will be sent on request. All correspondence concerning admission and room reservations should be addressed to the Bread Loaf Secretary, Middlebury College, Middlebury, Vermont 05753.

The Master of Arts Degree Candidates for the degree of Master of Arts must hold a baccalaureate degree, or its equivalent, from an approved college. The normal program of study for a summer at Bread Loaf consists of *two* courses. To earn the Master of Arts degree students must present a validated program of ten courses, the equivalent of thirty graduate credits. A course meets five hours a week for six weeks. Students who have demonstrated their ability to perform work of distinguished caliber at Bread Loaf may, at the discretion of the Director, occasionally be permitted to elect a three-course program. A student must receive a grade of 80 in a course in order to receive credit for the course. Students are strongly urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time for the preparation of papers and collateral assignments during the session.

Ordinarily the program presented for a degree must include a minimum of two courses each from Groups II and III; one course from Group IV; and one course from either Group I or Group V: (I) literary criticism, teaching of English, the art of writing, and theatre arts; (II) studies in English Language and Literature through the Seventeenth Century; (III) studies in English Literature since the Seventeenth Century; (IV) studies in American Literature; (V) Classical and Continental Literature. Exceptions to this requirement may be made at the discretion of the Director.

The Master of Letters Degree The Master of Letters (M. Litt.) program builds in a concentrated and specialized way on the broader base of the Master of Arts in English, which is the first prerequisite for this degree. Students at the time of admission will select an area of literary concentration either in a period such as the Renaissance or in a genre like the novel or in a field of special study like theatre arts or comparative literature.

The Master of Letters degree can be earned in three to five summers at the Bread Loaf School of English by following an individually approved program of ten courses or Independent Honors Reading Programs. There is no requirement of a master's thesis. A maximum of two graduate courses (six hours) may be transferred from another institution in the area of specialization if these courses are of the quality of those offered at Bread Loaf.

Candidates for the Master of Letters degree may engage in as many as four Independent Honors Reading Programs during the intervening winters. In the last summer a student must pass a comprehensive oral examination covering his whole field of concentration.

The program is limited to a few highly qualified candidates. Students who have completed the Master of Arts degree with a distinguished record at Bread Loaf may be permitted to continue for the Master of Letters degree. Students not previously at Bread Loaf may be admitted to this program if they are holders of a Master of Arts rather than the Master of Arts in Teaching or the Master of Education. Candidates presenting a Master of Arts degree from another institution are accepted provisionally, and the first summer at Bread Loaf is probationary.

The Faculty

George K. Anderson, A.B. and Ph.D., Harvard; Litt. D., Middlebury. Professor of English, Brown. Thirtieth summer at Bread Loaf.

Professor Anderson has taught at George Washington University and Brown and was Chairman of the English Department at Brown from 1950 to 1960. A Guggenheim Fellow in 1945, he has assisted in editing *The Literature of England*, *This Generation* and *The World in Literature*, and has written chapters on Old and Middle English literature in *A History of English Literature*, now issued separately as *Old and Middle English Literature: from the Beginnings to 1485*. He has published *The Literature of the Anglo-Saxons* and *The Legend of the Wandering Jew*. In 1969 he wrote *The First Fifty Years*, a history of the Bread Loaf School of English.

David Armstrong, A.B., Princeton; Ph.D., Texas. Associate Professor of Classics, Texas. Second summer at Bread Loaf.

Professor Armstrong is an editor of *Arion*, a quarterly journal of classical culture, in which he has published a number of articles, mainly on Augustan Roman literature. He is spending a sabbatical year in Cambridge, finishing a book on Horace, articles on classical poetry, and a first-year Greek book, to be published next year by Pennsylvania University Press.

Sacvan Bercovitch, A.B., Sir George Williams; Ph.D., Claremont. Associate Professor of English, University of California (San Diego). First summer at Bread Loaf.

Before accepting appointment at the University of California (San Diego), Mr. Bercovitch taught at Columbia and Brandeis. He has received several awards and grants, most recently a Guggenheim Fellowship (1969–70). His published scholarly work ranges from the medieval English to the contemporary period and includes articles on works by Milton, Cotton Mather, Wordsworth, Hawthorne, and Dostoevski. He has just completed a study in colonial American literature, to be published by University of Wisconsin Press.

Paul Edward Gray, M.A., and Ph.D., Virginia. Assistant Professor of English, Princeton. Third summer at Bread Loaf.

Mr. Gray, the John Witherspoon Bicentennial Preceptor at Princeton, teaches undergraduate courses on the English novel and a graduate seminar on theories of prose fiction. He has taught in the Princeton Cooperative School Program for disadvantaged high school students. His publications include "*Hard Times*": *A Collection of Critical Essays* and diverse articles and reviews. The author of a forthcoming study of the English novel, he is also a contributor to *The New Yorker*.

Lawrence Lipking, A.B., Western Reserve; M.A., Ph.D., Cornell. Associate Professor of English, Princeton. First summer at Bread Loaf.

Mr. Lipking has written frequently on problems of literary history and aesthetics. A book, *The Ordering of the Arts: Canons and Surveys of Painting, Music, and Poetry in Eighteenth-Century England*, is scheduled for publication this year by Princeton University Press. Currently working on a book on

the Poet-Critics, Mr. Lipking has also prepared an anthology of modern literary criticism in collaboration with A. Walton Litz.

Douglas R. Maddox, A.B., Delaware; M.F.A., Carnegie Institute of Technology. Assistant Professor of Theatre Arts and Production Co-ordinator of the Spingold Theatre, Brandeis. Sixth summer at Bread Loaf.

Mr. Maddox has served as Technical Director to the José Limon Dance Company on international cultural exchange tours in 1960 and 1963 and as Technical Director and lighting designer for a U.S. tour of the Far East in 1958. He has been Technical Director of the American Dance Festival at New London, Connecticut, and lighting designer for numerous dance programs in New York, Washington, Wilmington, and Pittsburgh.

Michael J. K. O'Loughlin, A.B., Holy Cross; M.A., Ph.D., Yale. Assistant Professor of English, Yale. First summer at Bread Loaf.

A Morse fellow in 1968–69, Mr. O'Loughlin is currently the Director of the Intensive English Major, a special program for "honors" candidates at Yale. In 1968 he was one of ten young college teachers in the country to receive the Danforth Foundation's E. Harris Harbison prize for distinguished teaching. He has published essays on classical and seventeenth-century literature, including a reading of "Upon Appleton House." The author of a forthcoming study of the literary representation of civic and retired leisure by such authors as Homer, Virgil, Horace and Montaigne, he is finishing a study of the same theme in English literature from the Renaissance to the nineteenth century.

Robert Pack, A.B., Dartmouth; M.A., Columbia. Associate Professor of English, Middlebury. Third summer at Bread Loaf.

Mr. Pack, who has taught at the Bread Loaf Writers' Conference, is a former Fulbright Fellow, winner of a National Institute of Arts and Letters Award, a Borestone Mountain Poetry Award, and a National Council of the Arts Award. His books of poetry are: *The Irony of Joy*, *A Stranger's Privilege*, *Guarded by Women*, *Selected Poems* and *Home from the Cemetery* (1969). In addition he has published three books of poetry for children, a critical study, *Wallace Stevens: An Approach to His Poetry and Thought*, and he is co-editor of *New Poets of England and America*, and *Modern and Contemporary: A Collection of Short Stories*.

Martin Price, A.B., City College of New York; M.A., Iowa; Ph.D., Yale. Professor of English, Yale. Fifth summer at Bread Loaf.

Before coming to Yale, where he is now Chairman of the English Department, Professor Price taught at Iowa, Drake, and Kansas. He has written two critical studies of eighteenth-century literature, *Swift's Rhetorical Art* and *To the Palace of Wisdom*. He is co-editor of an anthology of the period and editor of selections of Pope and of Dickens criticism. He has held a Guggenheim Fellowship, and he is a frequent reviewer of current fiction and criticism for the *Yale Review*. As the Robert Frost Professor of Literature at Bread Loaf for the summer of 1970, Mr. Price will deliver the first Frost Lecture Series.

William L. Sharp, A.B. and M.A., Chicago; Ph.D., Stanford. Associate Professor of Drama, Stanford. Fifth summer at Bread Loaf.

Mr. Sharp came to Stanford in 1964, after having taught at the Riverside

campus of the University of California, where he headed the drama program. He is the author of articles on Shaw, Yeats, and Tennessee Williams, and an editor of Sheridan's *School for Scandal*. He has acted and directed at the Repertory Theatre in Madison, Wisconsin, the University of California (Riverside), the Shakespeare Festival in Ashland, Oregon, the Stanford Festival of the Arts, and the Stanford Repertory Theatre. This year he is Visiting Professor of Drama at Middlebury.

Wylie Sypher, A.B., Amherst; M.A., Ph.D., Harvard; Litt. D., Middlebury. Alumnae Professor of English, Simmons. Thirteenth summer at Bread Loaf.

Professor Sypher, who was the first Robert Frost Professor of Literature at Bread Loaf, has held two Guggenheim Fellowships. Now Chairman of the Department of English at Simmons, he has taught at Tufts, Minnesota and Wisconsin. He is author of *Comedy*, *Four Stages of Renaissance Style*, *Rococo to Cubism in Art and Literature*, *Loss of the Self*, *Guinea's Captive Kings: British Anti-Slavery Literature of the XVIII Century*, *Art History*, an anthology of art criticism, and *Literature and Technology* (1968). He is editor of *Enlightened England*, a text on the eighteenth century.

Edward W. Tayler, A.B., Amherst; Ph.D., Stanford. Professor of English, Columbia. Third summer at Bread Loaf.

Professor Tayler, who has also taught at Stanford, has been at Columbia since 1960. His books, *Nature and Art in Renaissance Literature* and *Literary Criticism of Seventeenth-Century England*, are to be followed by one on Milton.

Irene Tayler, A.B., M.A., Ph.D., Stanford. Lecturer, Columbia University. First summer at Bread Loaf.

Mrs. Tayler taught at Stanford for several years before going to Columbia. She received an ACLS fellowship for study in England in 1968–69. An English Institute lecture delivered in 1968 will appear in a book of essays about Blake: *Visionary Forms Dramatic*, edited by Erdman and Grant. Her book, *Blake's Gray: A Visionary Reading*, will be published this year by Princeton University Press.

Alan Trachtenberg, A.B., Temple; M.A., Connecticut; Ph.D., Minnesota. Professor of English, Pennsylvania State. First summer at Bread Loaf.

This year Visiting Professor of English and American Studies at Yale, Mr. Trachtenberg has also taught at the University of Minnesota. In 1968–69 he was a Fellow at the Center for Advanced Study in the Sciences at Stanford. Author of *Brooklyn Bridge: Fact and Symbol* and the English Institute Prize Essay, 1967, "The Journey Back: The Place of History in *Tender is the Night*," Mr. Trachtenberg has also written the forthcoming *Democratic Vistas: 1860–1880* as well as articles for *Massachusetts Review*, *American Quarterly* and *Dissent*. He is currently working on the conception of audience in American literature.

Theatre Staff

Stephen Book, A.B., M.F.A., Associate in Theatre for Acting and Directing. Second summer at Bread Loaf.

After attending Sarah Lawrence College, Mr. Book graduated from

Adelphi University. He received his M.F.A. from Stanford University. An actor and director at the Stanford Repertory Theatre, Mr. Book has previously served as a director at the Westchester Playhouse in New York.

Herman George, Associate in Theatre for Costume and Design. Fourth summer at Bread Loaf.

After attending Sacramento State College, Mr. George became a member of the theatre staff at the Actors Workshop in San Francisco and later at the Stanford Repertory Theatre. He has been Resident Designer at the University of California (Santa Barbara) and from 1967 to 1969 Design Co-ordinator at the Tyrone Guthrie Theatre in Minneapolis. He is presently Design Director at the Center Opera Company of Minneapolis.

Visiting Lecturers

A. Bartlett Giamatti, A.B., Ph.D., Yale. Associate Professor of English, Yale.

A Guggenheim Fellow in 1969–70, Mr. Giamatti taught Italian and Comparative Literature at Princeton before being called to Yale in 1966. He has published *The Earthly Paradise and the Renaissance Epic* and edited, with others, *The Songs of Bernart de Ventadorn* and *Ludovico Ariosto's Orlando Furioso*. The author of several articles on the Renaissance, he has prepared the commentary on the Italian Poems of Milton for the *Variorum Commentary of the Complete Poems of John Milton.*

A. Walton Litz, A.B., Princeton; D.Phil., Oxford. Professor of English, Princeton.

At present Director of Graduate Studies in English at Princeton, Mr. Litz has also taught at Columbia. He has published *The Art of James Joyce* and *Jane Austen: A Study of Her Artistic Development* and has edited *Modern American Fiction: Essays in Criticism* and *Dubliners: Text, Criticism, Notes.* He has written articles on, or prepared editions of, Austen, Hardy, Joyce, Williams, and Wolfe. Mr. Litz is at present working on studies of Wallace Stevens and modern theories of fiction. He will give the fourth Elizabeth Drew Memorial Lecture.

Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Professor of English and Dean of the Faculty, Middlebury. Director of the Bread Loaf School of English.

Before becoming Director of the Bread Loaf School of English in 1964, Mr. Cubeta served as Assistant Director of the Bread Loaf Writers' Conference for nine years. He is editor of *Modern Drama for Analysis*, and he has published articles on Jonson and Marlowe. In 1956–57 he held a Carnegie Fellowship in General Education at Harvard, and prior to teaching at Middlebury, he taught for several years at Williams.

Courses

Group I

1. Modern Literary Criticism **10:30**

Examination of the dominant methods of contemporary criticism—social,

psychological, philosophic, and aesthetic—with a discussion of the varying meanings of literature and the arts as treated by these various methods.

Texts: Schorer, Miles, and Mackenzie, *Criticism—The Foundations of Modern Literary Judgment* (Harcourt, Brace and World); Nietzsche, *Birth of Tragedy* (Anchor); Norman O. Brown, *Life Against Death* (Modern Library paperback); Marx, *Early Writings*, ed. Bottomore (McGraw Hill paperback); Whitehead, *Science and the Modern World* (Free Press paperback); Battcock, *The New Art* (Dutton paperback); *Art History*, ed. Sypher (Vintage paperback). **Mr. Sypher**

55. The Poet-Critics **10:30**

A study of the relations between poetry and criticism in the works of the major English and American poet-critics from Sidney to Jarrell, as well as selected poet-critics of other languages.

Text: *Criticism: the Major Texts*, ed. W. J. Bate (Harcourt, Brace and World). **Mr. Lipking**

5. Experiments in the Writing of Poetry **Tues.–Thurs. 2:00–4:15**

Student work will be criticized in class discussion and in conference, with the hope of broadening the writer's range of technique. The styles and effects of representative contemporary poems will be closely analyzed.

Texts: *New Poems of England and America, vols. I and II* (Meridian paperback), and *The Controversy of Poets* (Anchor paperback). **Mr. Pack**

7. Introduction to Theatrical Production **11:30**

A study of the art and artistry of the backstage crafts and technologies from the "periaktoi" of Greece to the computerized "cafetorium" of today. Through a combination of lecture, discussion and applied practice in the Little Theatre, the student will gain a broader understanding of scene, lighting and costume design, scene construction techniques, lighting instruments, and stage rigging. Practical design problems will be solved by the class in connection with several of the one act productions mounted during the summer.

Text: Oren Parker and Harvey Smith, *Scene Design and Stage Lighting*, 2nd edition, (Holt, Rinehart & Winston). **Mr. Maddox**

60. Plays in Production **9:30**

This course is designed to look at the problems of putting plays on the stage, specifically classic plays. Five plays from the Greeks to the present will be examined in some detail in order to see how they might be dressed, acted and staged. No specific background in acting or directing is necessary, although the course will be taught from a theatrical rather than a literary point of view.

Texts: Sophocles, *Oedipus Cycle*, trans. Fitts (Harvest); Shakespeare, *King Lear*, ed. B. L. Joseph (University of London Press); Congreve, *The Way of the World* (Chandler); Beckett, *Waiting for Godot* (Grove); Miller, *The Crucible* (Viking). **Mr. Sharp**

124. Acting: Theatre Games **Mon., Tues., Thurs. 2:00–3:30**

Remove the restrictions, both inner and outer, which suppress the

Scenes from two student-directed plays.

Top: "*The Great Rage of Philip Hotz,*" *by Max Frisch*

Center and Bottom: "*The Collection,*" *by Harold Pinter*

Scenes from Aristophanes'
"The Clouds"

spontaneity of any human being, and his natural spontaneity will show itself as artistic creativeness. Viola Spolin's method of Theatre Games transforms complicated theatre techniques into simple game forms that produce spontaneous behavior. The emphasis is on a sense of form, artistic logic and proportion. Acting talent is not a necessary requirement, an interest in the creative process is.

Text: Viola Spolin, *Improvisation for the Theatre* (Northwestern University Press). **Mr. Book**

125. Independent Projects in Theatre

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production and other drama to be directed by students at Bread Loaf this summer.

Interested students should write the Director. Permission of the Instructor must be secured at Bread Loaf. **Messrs. George, Maddox, Sharp**

Group II

19. Chaucer: The Canterbury Tales and Troilus and Criseyde **8:30**

The objective of this course is a full study of the two most important works in Middle English literature. This study is to be undertaken in the firm belief that although the works under consideration are now almost 600 years old, they have as much to offer the mature reader today as they had when they were originally written.

Text: *The Poems of Chaucer*, ed. F. N. Robinson, revised (1957) edition, (Houghton Mifflin). **Mr. Anderson**

20. Medieval Epic and Romance **10:30**

The purpose of this course is to acquaint the student with the five most important epics of the Middle Ages and some representative examples of the greatest of all the medieval romance-cycles—the Arthurian. The concept of the hero in both the epic and the romance will be studied, as well as the delicate interrelationship of the two narrative types.

Texts: *Beowulf*, trans. E. Talbot Donaldson (Norton); *The Song of Roland*, trans. C. K. Scott Moncrieff (Ann Arbor); *The Cid*, trans. Lesley B. Simpson (University of California Press); *The Volsunga Saga*, trans. William Morris (Collier-Paperback); *The Nibelungenlied*, trans. A. T. Hatto (Penguin); *Arthur, King of Britain*, ed. Richard Brengle (Appleton-Century-Crofts); and *Medieval Romances*, eds. Roger S. and Laura H. Loomis (Modern Library College Editions).

The prospective student would be well advised to do preliminary reading in two or three of these works. **Mr. Anderson**

48. Marlowe and Shakespeare **11:30**

Inquiry into the nature of poetic drama with special reference to tragedy and tragic farce; some talk of love, life, art, death.

Texts: *Complete Plays of Christopher Marlowe*, ed. Irving Ribner (Odyssey); *Complete Pelican Shakespeare* (Text edition), ed. Alfred Harbage. **Mr. Tayler**

68. The Poetry of Wit **9:30**

A study of the Renaissance lyric from Wiat to Marvell.

Texts: *English Renaissance Poetry*, ed. John Williams (Anchor); *Seventeenth Century Poetry: The Schools of Donne and Jonson*, ed. Kenner (Holt, Rinehart and Winston). **Mr. Tayler**

Group III

33. Baroque and Augustan Literature **11:30**

A consideration of the major poetry, drama and prose from the death of Cromwell to the death of Pope. Attention will be given to heroic and sublime aspirations as well as to the comedy and satire that characterize the age.

Texts: Dryden, *Poetry, Drama, Prose*, ed. David Zesmer (Bantam); *Restoration Drama*, ed. Eugene Waith (Bantam); *The Poems of Alexander Pope*, ed. John Butt (Yale paper); Jonathan Swift, *Gulliver's Travels and Other Writings*, ed. Louis Landa (Riverside). Students should also bring a translation of the *Aeneid*. Dryden's version is inexpensively available in paper, ed. Clarence D. Andrews (Airmont Publishing Company). **Mr. O'Loughlin**

85. Blake **10:30**

Studies in the poetry and art of William Blake.

Texts: *Complete Writings of William Blake*, ed. Geoffrey Keynes (Oxford paperback); *The Book of Urizen* and *The Marriage of Heaven and Hell* (University of Miami Press paperback); *Blake's Job* (E. P. Dutton paperback). **Mrs. Tayler**

11. Problems in Romanticism **8:30**

An inquiry into the nature and achievement of Romantic poetry, through analysis of selected poems and the questions they raise. Some sample questions: Was there a pre-romanticism? What makes a poem organic? Are romantic poets apocalyptic? Are we still living in the Romantic age of poetry?

Texts: *English Poetry of the Mid and Late Eighteenth Century*, ed. Quintana and Whitley (Alfred Knopf); Wordsworth, *The Prelude and Selected Poems*, ed. Baker (Holt, Rinehart and Winston); *The Portable Coleridge*, ed. Richards (Viking); Byron, *Selected Poetry and Letters*, ed. Bostetter (Holt, Rinehart and Winston); Shelley, *Selected Poetry and Prose*, ed. Baker (Modern Library); Keats, *Selected Poems and Letters*, ed. Bush (Houghton Mifflin). **Mr. Lipking**

82. The Victorian Experience **8:30**

Readings in major Victorians such as Mill, Carlyle, Ruskin, Tennyson, Browning, and Arnold to identify the various attitudes and problems that are the background of twentieth-century literature.

Texts: *English Prose of the Victorian Era*, eds. Harrold and Templeman (Oxford); *Selected Poetry of Tennyson* (Modern Library paperback); *Selected Poetry of Browning* (Modern Library paperback); Arnold, *Selected Poems* (Crofts paperback). **Mr. Sypher**

34. The Novel and Techniques of Persuasion **9:30**

A consideration of selected English novels and of the way in which diverse narrative strategies are employed to shape the beliefs and attitudes of the reader.

Texts: Defoe, *Moll Flanders* (Riverside); Sterne, *Tristram Shandy* (Odyssey); Austen, *Mansfield Park* (Riverside); Emily Brontë, *Wuthering Heights* (Holt, Rinehart, Winston); Joyce, *A Portrait of the Artist as a Young Man* (Viking-Compass); Ford, *The Good Soldier*, (Vintage). Students should also purchase, if possible, Wayne C. Booth, *The Rhetoric of Fiction* (Phoenix).

Mr. Gray

119. The English Novel, 1850-1950 **Tues.–Thurs 2:00–4:15**

Studies in the methods and concerns of the novel, stressing the changing conceptions of character and of society.

Texts: Dickens, *Bleak House* (Riverside); Eliot, *Adam Bede* (Rinehart); Hardy, *Tess of the D'Urbervilles* (Dell); Conrad, *Lord Jim* (Riverside); Forster, *A Passage to India* (Harbrace); Woolf, *To the Lighthouse* (Harbrace): Angus Wilson, *Anglo-Saxon Attitudes* (Signet). Students are urged to purchase these editions and to read *Bleak House* before the session begins. **Mr. Price**

125. Independent Reading Programs in Novel and in Comedy

Students who have had previous graduate work in the novel or in comedy may with the approval of the Director design as one of their courses a summer's program of readings in the English novel or in comedy. Conferences and papers. Students will work under the direction of Mr. Price.

Group IV

50. Puritanism and the West in Nineteenth-Century American Fiction 10:30

An investigation of the uses of history in the work of six major authors.

Texts (all paperback editions): Cooper, *The Prairie*, ed. Ward (Signet); Hawthorne, *Portable Hawthorne*, ed. Cowley (Viking); Poe, *Selected Prose and Poetry*, ed. Auden (Rinehart); Melville, *Moby Dick*, ed. Sutcliffe (Signet); Twain, *Huckleberry Finn* (Chandler); James, *The Turn of the Screw and Other Short Novels*, ed. Thorp (Signet). **Mr. Bercovitch**

58. The Jeremiad Tradition in Modern American Literature 8:30

Studies in the apocalyptic patterns of national self-definition, from the American Renaissance through the Gilded Age to the present.

Texts (all paperback editions): Thoreau, *Walden and Other Writings*, ed. Atkinson (Modern Library); Melville, *Pierre* (Grove); Whitman, *Complete Poetry and Selected Prose*, ed. Miller (Riverside); Steinbeck, *Grapes of Wrath* (Bantam); Faulkner, *Light in August* (Modern Library); Mailer, *Armies of the Night* (New American Library); Ginsburg, *Howl and Other Poems* (City Lights).

Mr. Bercovitch

62. Modern American Poetry **9:30**

"Nature" and "history" in the works of Frost, Williams, Stevens, Crane.

Texts: Frost, *Selected Poems* (Holt, Rinehart and Winston paperback); Williams, *In the American Grain* (New Directions paperback) and *Selected Poems* (New Directions paperback); Stevens, *Collected Poems* (Knopf); Crane, *Complete Poems and Selected Letters and Prose* (Anchor paperback).

Mr. Trachtenberg

106. Hemingway and Faulkner **11:30**

A comparative study of themes and styles, with emphasis on differences in response to modern American life.

Texts: Hemingway, *Short Stories* (Scribner paperback); *A Farewell to Arms* (Scribner paperback); *For Whom the Bell Tolls* (Scribner paperback). Faulkner, *The Portable Faulkner* (Viking paperback); *Light in August* (Modern Library paperback); *Absalom, Absalom!* (Modern Library paperback). Students should also read, if possible, Hemingway's *The Sun Also Rises* and Faulkner's *The Sound and the Fury.* **Mr. Trachtenberg**

95. Fiction Since World War II **11:30**

A survey of American and British fiction during the past 25 years, with particular attention to the picaresque, absurdist, and aesthetically self-conscious novels produced since the War. Emphasis will be placed on formal and stylistic qualities of the works in question.

Texts: Samuel Beckett, *Watt* (Grove); Saul Bellow, *Henderson the Rain King* (Viking-Compass); Kingsley Amis, *Lucky Jim* (Viking-Compass); John Barth, *The Sot-Weed Factor* (Grossett and Dunlap); Vladimir Nabokov, *Pale Fire* (Berkeley-Medallion); Thomas Pynchon, *V* (Modern Library); Kurt Vonnegut, Jr., *Cat's Cradle* (Dell). Collateral reading: Iris Murdoch, *The Unicorn* (Avon); John Fowles, *The Magus* (Dell); Donald Barthelme, *Snow White* (Bantam). **Mr. Gray**

Group V

103. Thucydides, Aristophanes and Euripides **10:30**

The three great writers of the close of the 5th Century BC in Athens, an age of disillusionment and changing values.

Texts: Thucydides, *The Peloponnesian War*, trans. Rex Warner (Penguin); *Euripides, I, II, III, IV, V*, eds. Grene and Lattimore (University of Chicago paperbacks); *Three Comedies by Aristophanes*, trans. Arrowsmith and Parker (University of Michigan paperback). **Mr. Armstrong**

127. Dante **8:30**

A study of *The Divine Comedy* in the context of its pagan, Christian and secular tradition. No Italian is required but both a literal and a poetic translation will be used for closer study.

Texts: *Inferno, Purgatory, Paradise*, trans. and ed. J. D. Sinclair (Oxford Globe paperbacks, GB 65,66,67); *The Portable Dante* with Rossetti's *Vita Nuova* and Binyon's *Divine Comedy* (Viking paperback). Recommended: Virgil, *Aeneid*, trans. Copley (Liberal Arts 212); Ovid, *Metamorphoses*, trans. Humphries (Indiana paperback 1). Students are advised to bring a Bible.
Mr. Armstrong

64. The Pastoral Tradition **9:30**

A consideration of the literature of retired simplicity, innocence, and play in its continental origins and as an introduction to Milton ("L'Allegro," "Il Penseroso," "Arcades," "Comus," "Lycidas") and as a central theme of seventeenth-century English poetry (Jonson, Herrick, Carew, Waller,

Denham, Marvell). Special attention will be given to the continuing social significance and contemporary interest of this crucial dimension of literature sometimes misunderstood as "escapist" or "irrelevant."

Texts: Virgil, *Eclogues and Georgics*, trans. C. Day Lewis (Anchor); *Three Greek Romances*, ed. M. Hadas (Library of Liberal Arts); Montaigne, *Selected Essays*, ed. J. M. Cohen (Penguin); Milton, *Samson Agonistes and Minor Poems*, ed. Isabel Gamble MacCaffrey (Signet/New American Library); *The Anchor Anthology of Seventeenth Century Poetry*, Vol. II, ed. R. Sylvester (Anchor); Andrew Marvell, *Complete Poetry*, ed. George deF. Lord (Modern Library College Edition, paper). Selections from other authors such as Theocritus, Horace, Tasso, Guarini, etc., will be mimeographed or placed on reserve.

Mr. O'Loughlin

125. Independent Reading Program in Classics

Students who have worked in Greek or Latin or in classics in translation may with the approval of the Director design a summer's program of readings in classics. Conferences and papers. Students will work under the direction of Mr. Armstrong.

General Information

Independent Honors Reading Program With the approval of the Director and an appropriate member of the Bread Loaf faculty, a qualified student may plan to prepare himself in an area of English, American or classical literature by means of a program in independent reading during the academic year. The student must have taken a course at Bread Loaf in the area of his proposed program and have demonstrated his competence by securing a grade of 90 or higher in that course. Arrangements are completed before the fifth week of the previous summer. Each Reading Program culminates in either a long essay or a written and oral examination undertaken at Bread Loaf at the beginning of the subsequent summer. Grades in these programs are determined on a Pass/Fail basis. Successful completion of the program is evaluated as a regular Bread Loaf course. A maximum of two reading programs in different years is permitted toward the M.A. degree. A tuition fee of $75.00 is charged.

Transfer Credits A limited amount of graduate work may be transferred from other accredited institutions. Each individual case must receive the approval of the Director, preferably before the work is done. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf will include *no more than six transferred credits*. Such credits are normally earned in language or literature. Thus, if six credits are transferred, the degree may be earned in four summers and in exceptional cases in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Credits transferred must be accepted toward the Master's degree in English at the institution where they were earned, and must be of B grade (80) or better. Effective with students who began graduate work at Middlebury after 1956, graduate credits earned at

Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Bread Loaf-Newton Program for Prospective English Teachers In conjunction with the Newton Schools of Newton, Massachussets, the Bread Loaf School is sponsoring a program offering four years of summer study at Bread Loaf and three years of supervised teaching at Newton, leading to the Master of Arts degree in English and to consideration for tenure in the Department of English in one of the two Newton High Schools.

Each year, two candidates will be selected by the Bread Loaf School of English from a list of strong liberal-arts college students. The program, which meets certification requirements in Massachussets, is also open to teachers with no more than one year's experience. The program begins with summer study at Bread Loaf, and then moves to Newton, where the student will teach under supervision at one of the Newton High Schools. At the end of the third year, Newton will evaluate the candidate's supervised teaching, for which the Bread Loaf School will award six credits. Supervision of candidates will be intensive the first year, and less formal in the second and third.

In 1969–70 first-year candidates received a salary of $6,375. A 7–12% increase is planned for 1970–71. In the second and third years of supervised teaching, the salary will be increased at the normal rate of increment on the Newton salary scale. No tuition fee will be charged for the three years of supervised teaching. Candidates who earn the M.A. and accept tenure in the Newton Public Schools will move to the Master's level on the fourth step of the Newton salary scale. In 1969–70 that step was $8,475 and will be increased for 1970–71 within the same range of percentage as the first-year salary. Candidates who have had a year of teaching experience will be placed on the second step of the salary scale for teachers-in-training.

Applications for the Program must reach the Director of the Bread Loaf School of English by April 15. The strongest candidates, in the judgment of the Director, will be invited to Newton for an interview in early May. The final selection of candidates will be made by the Newton Schools about May 15. Further information may be obtained from the Bread Loaf Secretary.

Choice of Courses Correspondence in regard to the choice of courses should be addressed to the Director. The choice must regularly be completed before the beginning of the session, and a fee of $1.00 is charged for course changes made after July 6. Early arrangements are advised, as the School may limit the size of any class for the most effective instruction. The candidate should indicate one more course than he is permitted to take, so that, if necessary, substitutions may be made. He will be notified of any substitution.

Auditors In addition to the two courses taken for credit, a student is encouraged to enroll as an auditor in a third course. Auditors are not admitted to courses in preference to regular students; hence final permission to audit is not given until registrations are completed. Students regularly registered for a course may not change their status to that of an auditor without special permission of the Director, never after the third week of the session.

Non-credit students are occasionally admitted to Bread Loaf at the regular

Theatre games

The evening volley ball game

The west lawn at Bread Loaf

The woodshed and path to the Johnson Pond

tuition. They do not participate in the class work, either oral or written, and they do not take the final course examinations.

Accommodations Students are expected to be in residence through the entire term. All rooms are completely furnished; blankets, bed linen, and towels are supplied. Arrangements for personal laundry may be made after arrival, at the front office. No student rooms will be ready for occupancy until Wednesday morning, July 1.

There are no accommodations on campus for members of a student's family, but cabins, farms, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are usually available. Securing off-campus housing is the responsibility of the student.

Books A bookstore for the sale of textbooks, stationery, and supplies is maintained for the convenience of the students. Textbooks are ordered in advance of the opening of the School, to be sold at list price. Required texts for each course are ordered for all students enrolled before May 1. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Features The dramatic productions are highlights of each Bread Loaf session. Students are encouraged to participate in all aspects of mounting a production in the pleasant and informal atmosphere of the Little Theatre.

The lecture program at Bread Loaf has been arranged to introduce students to distinguished scholars, teachers, and writers whose lectures will broaden the outlook and enrich the content of the regular academic program. Among the special lecturers visiting Bread Loaf in recent years have been distinguished poets, novelists, educators, critics. They include Robert Frost, William Carlos Williams, Richard Eberhart, Malcolm Cowley, Allen Tate, Francis Fergusson, Mary McCarthy, Saul Bellow, Richard Wilbur, R. P. Blackmur, Howard Nemerov, C. L. Barber, Northrop Frye and Archibald MacLeish.

A picnic at the nearby Robert Frost farm is becoming a popular Bread Loaf tradition.

Each week students will have the opportunity to view classic or experimental modern films at Bread Loaf.

The facilities of Starr Library at Middlebury College, which includes the Abernethy Collection of Americana, and the Robert Frost Room, are available to the English School students. The Davison Memorial Library at Bread Loaf contains reference books, magazines, and newspapers for campus use.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. Students are well-advised in bringing warm clothing. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail—"a footpath in the wilderness"—which winds along the summit of the Green Moun-

tains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball playing field, tennis, volley ball and croquet courts are available for student use. There is also a golf course in Middlebury. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond.

Fees The administration reserves the right to make any changes without notice in courses, staff, and all arrangements at Bread Loaf. The following information about fees should be noted.

The inclusive fee for tuition, board and room ranges from $625 to $675, depending on the accommodations available.

Each applicant who is accepted is asked to pay a $50 Registration Fee, which is applied to the student's total bill. This fee is refunded if notice of cancellation is received in the Bread Loaf Office before May 15; after May 15 no refunds are made. An applicant is considered officially registered only upon receipt of this fee. Money should not be sent until the Secretary requests payment. Rooms are assigned only to students registered officially; therefore, a room deposit is not required.

Insurance The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment Final bills are mailed during the second week in June. Students are advised to avoid delay and inconvenience by mailing all money for fees, board, room, etc., in the form of money orders, express checks, or cashier's checks on an accredited bank. Checks should be made payable to Middlebury College.

Refunds Because of fixed obligations for service and instruction, persons arriving late or leaving school before the close of the session must not expect refunding of any charges for the unconsumed time.

Medical Facilities A resident nurse is in attendance and the College's Medical Director is available for consultation. The well-equipped Porter Hospital at Middlebury is within easy reach.

Scholarships and Waiterships Some scholarship aid is available for the 1970 session. This aid is awarded on the basis of scholastic ability and financial need. Special consideration is given to teachers of the disadvantaged, urban or rural. Application should be made to the Director by April 15.

A few positions are open to students desiring to earn part of their summer expenses by waiting on table. The compensation for this work is board and room ($280). An application form may be obtained by writing to the Bread Loaf Secretary. Applicants for scholarships and waiterships will be notified of the decision of the School prior to May 15.

1970 Schedule of Classes

Roman Numerals refer to Group Classification

8:30

11	Problems in Romanticism (III)	Mr. Lipking
19	Chaucer (II)	Mr. Anderson
58	The Jeremiad Tradition in Modern American Literature (IV)	Mr. Bercovitch
82	The Victorian Experience (III)	Mr. Sypher
127	Dante (V)	Mr. Armstrong

9:30

34	The Novel and Techniques of Persuasion (III)	Mr. Gray
60	Plays in Production (I)	Mr. Sharp
62	Modern American Poetry (IV)	Mr. Trachtenberg
64	The Pastoral Tradition (V)	Mr. O'Loughlin
68	The Poetry of Wit (II)	Mr. Tayler

10:30

1	Modern Literary Criticism (I)	Mr. Sypher
20	Medieval Epic and Romance (II)	Mr. Anderson
50	Puritanism and the West in Nineteenth-Century American Fiction (IV)	Mr. Bercovitch
55	Poet-Critics (I)	Mr. Lipking
85	Blake (III)	Mrs. Tayler
103	Thucydides, Aristophanes, Euripides (V)	Mr. Armstrong

11:30

7	Introduction to Theatrical Production (I)	Mr. Maddox
33	Baroque and Augustan Literature (III)	Mr. O'Loughlin
48	Marlowe and Shakespeare (II)	Mr. Tayler
95	Fiction Since World War II (IV)	Mr. Gray
106	Hemingway and Faulkner (IV)	Mr. Trachtenberg

Mon.–Tues.–Thurs. 2:00–3:30

124	Acting: Theatre Games (I)	Mr. Book

Tues.–Thurs. 2:00–4:15

5	Experiments in the Writing of Poetry (I)	Mr. Pack
119	The English Novel, 1850-1950 (III)	Mr. Price